

Wiltshire Guild
Spinners Weavers and
Dyers



Newsletter June 2016

Letter from the Eds.



We are already nearly at the longest day and looking forward to the fleece sale in June. Some of us are growing our dye plants and looking forward to another season of pots of potions, suint vats and spinning in the sunshine. Others are wondering how they are going to use up all their handspun and try to prevent the “stash” growing into an unmanageable mountain.

We hope we’ve provided some ideas for all or most of these activities and look forward to some reviews of the exhibitions, fairs and events we’ve listed in What’s On for the next newsletter. Please send us any photos or reviews so that we can include them for everyone.

Enjoy a creative summer!

Julia and Harriette

A very warm welcome to new members;
Jen Gale, Anne Reddan.

We hope that you will enjoy learning and sharing new skills.

The front page has a close up of Mabel Smith’s beautiful free form cardigan. I am sure many of us aspire to achieving this level of skill and patience.

Programme for July, Aug, Sept

18th June is FLEECE SALE plus Liz McCarron Heal “Natural Dyeing”.

16th July is hand in day for the Guild Exhibition (see below) plus 'Skills Improvers Day', suggestions to Lyn Pybus and/or Jackie Pohnert for

a) Anything you'd like to improve or

b) If you can offer to run a small group session.

Shared Lunch: bring something share with everyone.

Guild exhibition is **30th July – 4th August** 10.30 a.m. to 4 p.m. daily (see below for stewarding and venue information).

20th August will be a repeat of last year's informal August meeting with members free to work on their own projects all day with a shared lunch. Those members who attended last year enjoyed the free and easy relaxed atmosphere with the opportunity to mix and chat.

17th September Subscriptions for Guild Members for 2016/17 due this month. 2.00pm: [Liz Hewitt](#) will be talking about her '**Adventures with eco dying and printing**'- using leaves and rust to create interesting textile fabrics.

Working with fabric is an essential part of her life and when stitched and embellished it embodies her thoughts and emotions, Liz draws her inspiration from the relationship between humanity and nature, particularly the customs and ways in which mankind relates to trees in everyday life.

Liz does two talks, one on her work using African Strip Cloth, the other, her adventures with Eco Dying/printing – I chose the latter which includes a demonstration on her dying methods. She has several City and Guilds qualifications supplemented with a series of Professional development Master Classes between 2001–2008 and is also a member of four textile related organisations one of which, The Quilters Guild of the British Isles, awarded her the Sue Belton Award in 1999.

I hope I have made the right choices and that you find Liz's talk and demonstration interesting and inspiring.

Lyn Pybus.

Our Annual Guild Exhibition 2016

Venue: United Church Hall, St Margaret's Street, Bradford on Avon,
BA15 1DD

The opening times:

Saturday 30th July till Thursday 4th August, 10a.m. till 4p.m.

The exhibition is an important source of income and publicity for the Guild. Please enter as many items as you can, every little helps and if every member puts one piece in we'll have lots for people to see. Remember that Guild items should be spun, woven or dyed. Patchwork and Knitting group items Hall we are going to use is very large with plenty of light and has a good kitchen.

We will be able to cordon off an area to serve refreshments so donations of cakes would be much appreciated

We will need a number of stewards to cover all these areas.

Please give your name to Lyn Pybus if you can help (even half a day is a help).

Parking is available at the station car park or free on Southway Park, a little walk away.

There will be **advertising material** for general distribution – please take some and display it.

Items for the Exhibition and Hanging Fees

Items designated for the Sales Table must be £15.00 or under and there is no hanging fee for these goods.

Items above £15.00 and up to £50.00, display or sale charged at 50p each.

Items above £50.00 and up to £100.00, display or sale charged at £1.00 each.

Items above £100, display or sale charged at £2.00 each.

The Guild will then take 10% on all Sales Table goods sold and 15% on all other items sold.

How to enter

The days for handing in your work:

General Guild Members: Saturday 16th July

Patchworkers: Saturday 16th July

Final hand-in: Wednesday 20th July

Knitting Group: Wednesday 20th July

We have three categories of labels for your use (Guild, Patchwork and Knitters), which will hopefully be available from the June Guild Day. We would prefer these to be used for a professional appearance to the display.

There will be 2 labels for each piece of work: one for your name and price, the other for details of the work and any other information you wish to add. There are two forms which will be available (also on the website) at The Textile Studio for your entries: one for the Sales Table and one for Exhibition. Please complete these and hand them in with your items.

Raffle for Guild members only



There will be a raffle to be drawn on the first Guild Day following the exhibition.

Please donate prizes and/or to buy tickets: contact Lyn Pybus.

[Link to a Free Vintage Baby Cardigan](#)

You will see in the article about The Quaker Tapestry that there is an embroidery stitch named The Quaker Stitch. Knitters are not left out as a reverse ridge stitch also goes by the same name. The link above takes you to a delightful baby cardigan using this technique to good effect and [here](#) is a very nice simple shawl. You can also spot Anne Lander in winter wearing her lovely wrist warmers using this method. I could not find why the stitch goes by this name, but I expect that it is because it is simple, yet practical and versatile.

[Ply Magazine](#)

The magazine is normally £40 for subscription for 4 issues in a year with free delivery, or £10 plus £1 p&p for a single issue. It can be ordered via the Guild for £36.00.

If you would like to subscribe via the Guild then please send a cheque to Terri by the end of June for £36 payable to **“The Wiltshire Guild of S.W. & D.”** with a note explaining that you are subscribing to Ply. She can then put together a bulk order. These will be distributed at the Guild in the same way as the Journal and the newsletter hard copies.

Have a look at the [blog](#) for a taste of what the magazine has to offer. A major plus in this magazine's favour is that they are committed to only 15% of the magazine space for advertising not the usual 40-50%.



2.7.16 [American Museum](#), Independence Day spinning and weaving **demonstrators required** – please contact Val Laverick if you can come along.

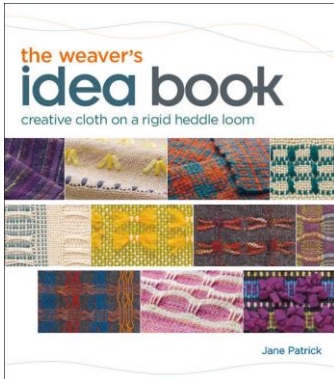
This looks like really fun day. If you demonstrate yo get free entry. I expect that they would not mind you staying for the live music and barbeque either!

Dyeing with black beans

One of our new members, Jen Gale, mentioned at the April Guild meeting that she had dyed some mordanted yarn with black beans, soaked in water and then achieved a wonderful range of blue/black with modifying the dyebath with vinegar and bicarb. Does anyone have more details or any other interesting items they have used for dyeing?

A quick *Google* reveals that the blogger [knitbyahenshop](#) managed similar striking results which have proved to be light fast over two years!

Book Review and recommended weblink

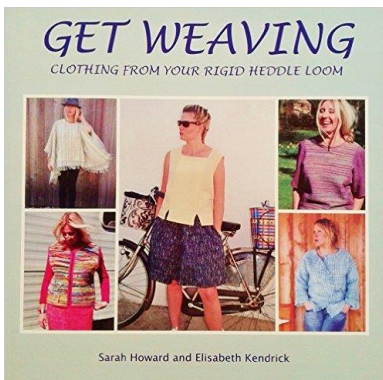


The Weaver's Idea Book, creative cloth on a rigid heddle loom by Jane Patrick published by Interweave. ISBN 978-1-59668-175-0

I've been lent this book by a friend in the class I go to in Wells. I've also borrowed a little rigid heddle loom as I don't have one of my own. This book is brilliant for ideas, techniques and projects. The pictures are really clear. Good instructions and lots of suggestions with colours and yarn to give

different effects. It starts with basic warping instructions and plain weave and progresses through projects, colour and texture to lots of different techniques, twill, doubleweave and using two heddles. It seems to be readily available online and I'd recommend it for anyone wanting to use their handspun, learn to weave and to develop their use of the rigid heddle loom.

The blog entitled *Creative Weaving – Exciting Handwoven Fabrics on your Rigid Heddle Loom* is written by Elspeth Kendrick. It is well worth a look at her posts for April as she had 30 different ideas for homeware using a rigid heddle loom. The blog is a great resource for all sorts of fibre related sites to investigate. Elspeth has also produced a book in collaboration with Sarah Howard full of ideas for clothing made with fabric made on a rigid heddle loom.



Harriette and Julia (blog truffle-hound!)

The Quaker Tapestry

I have always been fascinated with textile projects that are created by groups of people working together. The quilts in the American Museum for instance, mean so much more when you know that groups of women came together to support each other. The Quilting Bee was more to the communities than just the creation of bed covers. Whilst the women sewed the men built barns and communities thrived with love and mutual support. When groups of craftspeople get together to make commemorative works or even yarn bomb (*don't ask! your Eds are ambivalent on that one!*), there is something more than the sum of the yarn and the final product in the result.

When Harriette was given a calendar this year featuring The Quaker Tapestry I was interested to look further into it. I happened to mention about the calendar to Hilary at a Guild meeting. This was quite randomly fortuitous as a relative of hers had started the whole project off in 1981! Hilary has been kind enough to lend me [books](#) and leaflets about the project. I have to admit procrastination is one of my well-honed skills and when I finally decided that I would start to write something about the tapestry I went to make the obligatory cup of tea and switched the radio on just in time for [Great Lives](#) the episode which you may still be able to catch on the BBC iplayer was about George Fox, the founder of The Quakers. His suffering and the suffering of Quakers over many years was unspeakable, yet the benefits that we still reap from the endeavours of Quakers are infinitely more than the abolition of slavery and the manufacture of chocolate. The procrastination just had to come to an end at this point.

The tapestry is on permanent display in the Friend's Meeting House in Kendal, although some panels do sometimes go "on tour" as I spotted that a couple of panels were on display in Bradford on Avon for a few weeks a couple of years ago. The initial idea for the project was put forward by an 11 year boy, Jonathon, who was in a class run by Ann Wyn-Wilson. She was teaching in a rather drab building in Taunton and wanted the children to draw pictures of the history of The Quakers to brighten up the walls. It was Jonathon's suggestion that this should be done in embroidery. Ann had recently completed a City and Guild Embroidery course and set about planning the tapestries. The building has in fact been renovated: "now that", says Ann, "is another story".

The Quaker Tapestry honours [Quaker insights](#) by telling stories from their beginning in 1643 through the following three-and-a-half centuries and, in structure, takes inspiration from The Bayeux Tapestry which is divided into three horizontal sections allowing for a heading, the main part of the story and details.

Ann was careful to make the whole design work cohesively by limiting the techniques and colours used. The fairly simple techniques meant that many people could be involved in making the finished piece, indeed the youngest contributor was 3 years old and the eldest ninety-six. The project has been worked on by over two thousand people in eight countries.

Bayeux Point, is a method of infilling for clothes and is achieved by closely laying down thread and then couching; in addition to this Ann chose to use: *Split Stitch*, which makes a fine light-reflecting filling originally used in work known as Opus Anglicanum for the faces of saints; *Stem stitch* or as quilters refer to it, *Trapunto*; *Chain Stitch* for creating textures and *Peking Knot* which should have a consistent shape with the knot lying in the same direction used for infilling, flowers, lace, hedges or just for dotting the *i*'s.

Ann developed a script suitable for embroidery so that the lettering can be easily read. She looked for inspiration for the lower case letters from 14th Century manuscripts, the lettering on The Venerable Bede's Tomb in Durham Cathedral and the curved "E" and small "h" are from the Bayeux Tapestry. The upper case in the headings was designed by Joe McCrumm who was Head of Design at Glasgow School of Art. Ann created a stitch for the lettering which is a mixture of *Stem Stitch* and *Split Stitch* which has now been recognised by the Royal School of Needlework and The Victoria and Albert Museum as a new stitch which is of course, called [Quaker Stitch](#).

The woollen back cloth was made in Somerset by [Church Farm Weavers](#). She chose to use a woollen fabric as it is soft to handle and forgiving if mistakes have to be unpicked. It is a 32" wide plain weave fabric with nine colours making random subtle stripes. The fabric was mounted on calico before working in frames.

It is always a pleasure to venture north to the Lake District, but surely a visit to this tapestry is a perfect excuse! Julia.



UK Supplier of Guanaco and other Alpaca

[Esgyrn](#) are based in West Wales and supply luxury gifts, fibre and yarn. They have their own breeding herd of 300 guanaco and a smaller herd of brown and black Hucaya alpacas.

Liz told us of this supplier at the March Guild when she explained her plan to spin all fibres ever known to be used to make yarn, for her Certificate of Achievement.

For Sale

Haldane 'Lewis' double drive spinning wheel.
With 3 bobbins and separate lazy Kate,
Warminster.

Approximately 25 years old. Price: £50
Contact Leonie Statham on 01985 217152 or
email barrystatham@blueyonder.co.uk

Haldane spinning wheels

The Haldane & Co of Fife, Scotland were established in 1945. They made spinning wheels from the mid-1970s through to the 1990s at Gateside, Fife. Haldane ceased making wheels around 1998.

The five models of spinning wheel made by Haldane were named after Scottish islands; Harris, Shetland, Hebridean, Lewis and Orkney.

The wheels however, do not resemble the styles of antique wheels found in the islands that they are named after.

([Yarnmaker's list of 20th Century Wheels](#))



Mayumi Kaneko – Ten Years of Weaving

[Mayumi Kaneko](#) is a gifted weaver, originally from Japan, who came to talk to us at the April Guild Day. She had brought lots of her samples and we spent a fascinating time hearing how she had developed her skill and saw what she was doing now.

She has been weaving since 2003: Although Mayumi loves Japanese textiles; she hadn't done any weaving in Japan but got hooked after she came to this country. From wool and linen she progressed to a fascination with paper yarns. She decided to go on to higher education and wanted to be a woven textile designer. She did both BA and MA at Bath Spa University. At university she learned how to look at objects and represent them in weaving. She spent a lot of time drawing and painting and through this exercise learnt a lot. Colour making is one of them: how to darken and deepen the colour and use complementary colours as well as the importance of balance and how to achieve it. She learned what a great help it is to reveal her idea in drawings on paper before going onto the loom.



On each project the students were required to have a theme. One of the themes was 'transparency', so she decided on "water". She conceived a wall hanging with a transparent painted warp. Another piece she described to us was an amazing piece of double weave with cotton and paper yarn floating in pockets, representing garlic: under the theme of 'skin'. In this project she translated 'skin' in many ways; it could be touch, appearance or colours. One of the outcomes was a dress.



With the basic principle of wearable cloth which could be made into a dress without cutting any fabric, only stitching, Mayumi showed us the amazing silk warp with linen dress using high twist wool for the weft to create the shaping for the waist and bodice where its property to shrink made it fit to the body. The colours she chose were those of a dried tulip's petals. The middle of the fabric was left as unwoven. This part was used as the neck line. Her dressmaker friend, Dorothy Reglar, helped with the sewing. She made a scarf from the warp to create a sort of cowl. Absolutely beautiful!

Stretching her techniques she decided to try using [Tencel](#) ; a man-made yarn from processed wood pulp which has interesting water absorbing properties no longer being made in this country, so she ordered a box of fine tencel from China and has very kindly donated a cone of it to Auli and the Guild to try. She explained that if you try to use it straight from the cone it will tangle but that if wetted it will relax. Because she found that 100% tencel is soft and a bit too floppy she decided to replace some of tencel with Japanese paper yarn to give body on her fabric. For her postgraduate course she began to explore the properties of paper yarn and its use in combination with other fibres.

She showed us a series of slides of her work including a piece inspired by the flooded Somerset levels depicting winding rivers in double weave.



What is paper yarn? Most Japanese machine made paper yarn is made of manila hemp but it can also be made of banana fibre. So she had to research into how these fibres are actually made to understand the properties. She was introduced to Japanese Shifu, paper yarn fabric, by a weaver, Ms Sakurai. She slits handmade Washi, Japanese paper,

into 1.5mm (could be more or less) slits, splits and rolls it to spin it on a wheel. Traditionally paper yarn comes blended with silk, cotton and linen but NOT with wool. Mayumi likes the way paper combines with wool. DAKS Japan introduced shirting material with cotton and paper yarn for wear in hot, humid countries and, working on this, she had to take account of what the customers like to wear: trend, stripes, colour and how to create a desirable cloth appropriate for the specific purpose.

Whilst working with 100% paper yarn Mayumi realised it could be woven on a loom and that she could do origami with it. It is stiff and folds. It can be used to add character to textiles in another way, creating shadows from folding. She quoted [Junichiro Tanizaki's](#) words, "The real beauty exists in shadows". She gradually developed lamps and shades with low heat LED bulbs. The yarn is easy to dye which she does herself. Her themes for this project became willow, anemone, spiral, using angles to create the attractive range of shaped lights.

When she started weaving Mayumi wanted to be a good weaver. It is her continued target yet "don't be afraid of breaking rules, don't be afraid of failure", she said. Trial and error is the way to get what YOU want.



She showed us lots of slides and many of her actual pieces which were stunning and very inspirational. She has gone on to exhibit at the Japanese Embassy, Handweavers' Studio, Kourintei Gallery, Tokyo, Weft in Trowbridge, Salisbury Cathedral and more and will exhibit her work at the National Centre of Craft Design at Sleaford in May and June this year.

Then she very generously donated a number of cones and yarns for people in the Guild to try and simply asked that we give a donation to the Guild if we take some. Jackie thanked Mayumi for her talk and said that Doreen Appleby, one of the originators of our Guild, would have been very proud of Mayumi's work.

List of suppliers Mayumi recommended:

[The Handweavers Studio & Gallery](#)

[Uppingham Yarns](#)

[William Hall Yarns](#)

[P & M Woolcraft](#)

[George Weil \(Fibrecrafts\)](#)

[Wingham Wool Work](#)

[Gaddum & Gaddum](#)

[Habu Textiles](#)

[Textura Trading Company](#)

[Scottish Fibres](#)

[Frank Herring and Sons](#)

[The Yarn Purchasing Association](#)

The Yarn Purchasing Association sells unique yarns. To purchase their yarn you need to be a member. Please check their website.

[The Weave Shed](#) has a suppliers list.

It provides a very good resource.

Even if you don't find the yarn you want on their online catalogue, she suggested asking the supplier if they have something you want. Sometimes they have an interesting or odd yarn in their stash.

Thank you so much, Mayumi – come back in another couple of years and show us what else you are making.

Harriette

Stop Press:

One of her lights is featuring in *World of Interiors* June issue, *Material World* and *PENDULA* will be in the July issue.



Julie's basic pullover design for the knitting group.

Using handspun yarn.

3.5mm straight needles,
4mm straight needles.

Stitch numbers given are for roughly size 10 (14) but you can do a simple 4" swatch with your wool, count the number of stitches and rows per inch (on the larger needles) then calculate the number of stitches you need for your own size (or use

larger needles) by multiplying the stitches per inch by the number of inches to your bust, and rows from armpit to waist. Adjust the pattern accordingly.

Back

With 3.5mm needles: Cast on 103 (113). Rib 18 rows: 1st row: P3 K2. 2nd row: K3 P2

Change to 4mm needles. Knit stocking stitch to underarm (Measure yourself or a favourite pullover to decide on length you want).

*Cast off 6 sts at beginning of next 2 rows. Decrease 1 stitch at each end for next 7 rows

Continue straight for 8" to create armhole. 77 (87 sts)

Work on 21 (25) sts as follows

1. Work one row
2. (Right side) K to last 3 sts, K2 tog, K1
3. P one row
4. Cast off 4 sts, K to last 3 sts K2 tog K1
5. P one row

Repeat rows 4 and 5 another 3 times.

Purl 1, cast off remaining stitches

Front

As back to armhole *

Stocking stitch 5 rows (87 sts)

Knit 40 sts, turn

1. P2 tog, P to end
2. K to 3 sts from end, K2 tog

Repeat rows 1 and 2 until you have 32 sts

P one row

Decrease at next edge on K rows only until you have 25 sts. Continue straight until front matches back in length. Cast off for shoulders.

Hold centre sts on stitch holder.

Work left front to match right, reversing shapings.

Neckband

Sew right shoulder, pick up 27 sts on left front, knit up sts from front neck, pick up 27 sts on right front, pick up 8 sts from right back and 8 sts from left back. 115 sts.

K1, P1 rib on these sts for 7 rows. Cast off in rib.

Armholes

Pick up 6 sts from underarm, 30 sts from front side, 30 sts from back side, 6 sts from underarm = 72 (75) sts

P 1 row then knit 12 rows in k3, p2 rib as for the bottom of pullover.

Wash, press and wear!

Thanks, Julie.

Millennium Embroideries

Whilst looking into the article on the Quaker Tapestry I remembered that a lot of embroideries were created to commemorate the turn of the century and wondered what had happened to them. Thankfully there is a [National Needlework Archive](#) based at The Old Chapel Textile Centre in Newbury. [The Sunbury Embroidery Gallery](#) in The Walled Garden in Sunbury –on – Thames is a permanent home to their Millennium Embroidery. More locally check when [Bradford On Avon](#)'s not inconsiderable contribution is on display and further afield check out this [blog](#) about the Leeds Millennium Embroidery. It would be worth checking anytime you visit somewhere new to see where these works are displayed.

Stacked increases and decreases for striking motifs



Liz and Nina were happily working on projects and had found something to giggle about in this special moment at a guild meeting earlier this year.

Nina designed and made the lovely cardigan that she was wearing using Xandy Peters inspired motif [Fox Paws](#). Xandy sells her designs on Ravelry and has a blog called [SOIMAKESTUFF](#). Xandy has helpfully put instructions on the blog about how to knit stacked increases and decreases to create interesting motifs. Also see [here](#) for a youtube tutorial on this method.

If you want to have a go at a project using stacked increases then try another design by Xandy Peters this time a scarf using chunky yarn on the [Knitty.com](#) website.

Knitty.com rate their patterns by difficulty level; starting at mellow, tangy, piquant and increasing to extra spicy. The scarf is rated piquant, but I think Nina's cardigan would have to have a new category of Scotch Bonnet on the difficulty chart!

Nina has kindly written the story how she came across the pattern and made the cardigan:

Fox Paws (or Not Another Shawl)

A few months ago, with some spare time and some yarn that had been spun up and was waiting for a project, I was searching through Ravelry's pattern library for inspiration. I wanted a colour work project, and kept being drawn to the Fox Paws pattern by Xandy Peters. It's definitely colour work, it looked like an amazing (if rather challenging) pattern but ... it's a shawl. I've made more shawls than one person can reasonably wear in a life time, but the pattern was irresistible. The solution? Turn it into a cardigan.

This turned out to be easier said than done. Firstly, the stitch pattern in Fox Paws is quite complex. It relies on large and swift increases and decreases in stitch count to achieve its effect. It's designed to be worked flat, and resisted my attempts to turn it into a garment yoke. It's not designed to be worked in the round, which is what I wanted to do with it. The pattern is worked over multiples of 20+1 stitches, which is quite a lot when one is trying to adjust for fit in a garment. All in all, not an ideal pattern choice.

Undeterred by common sense I ploughed on and used a number of “cheats” to overcome the difficulties inherent in using Fox Paws for a garment:

- I overcame the problem of fitting Fox Paws into the yoke by starting to knit top down with a smaller needle size and gradually increasing the needle size in the Fox Paws pattern to make it curve around.



- I knitted most of the garment in the round but each time I got to a Fox Paws part I reverted to knitting back and forth because it would have been very difficult to knit that in the round.
- I wanted to do the bottom hem in garter stitch to match collar and cuffs but this turned out to be impossible because the remaining tension from the bottom of the Fox Paws pulled the fabric up and made the hem flip. I then tried to do a folded hem - same problem. Ended up doing a 2x2 rib, which, while not what I originally wanted, looks fine and sorts out the issue.
- I used several sets of circular needles in a row on Fox Paws to accommodate the huge number of stitches that piled up on the increase rows

- I had a bit of a tricky time with the cuffs - basically because of the relatively large number of stitches in the Fox Paws pattern repeats: 2 repeats would have been too tight, and 3 was quite large. I could have eliminated the Fox Paws at the cuffs, but I think that would have detracted from the overall design. I overcame the looseness by making a vented cuff which I piped with an applied i-cord and closed with 2 buttons.



- I wanted to do the bottom hem in garter stitch to match collar and cuffs but this turned out to be impossible because the remaining tension from the bottom of the Fox Paws pulled the fabric up and made the hem flip. I then tried to do a folded hem - same problem. Ended up doing a 2x2 rib, which, while not what I originally wanted, looks fine and sorts out the issue.

All in all, this was an interesting project. I shan't be doing it again in a hurry, but I'm really pleased with the final garment. And it definitely isn't another shawl!

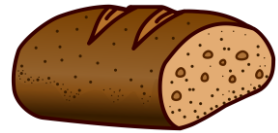
Eds. Thank you Nina what a good explanation of the design process and a beautiful end result!

What's On

15 July to 28 July The Old Town Quarry Weston super Mare	Shoreline 2016 Textile Art Exhibition handily displayed in the tea rooms. Including work by Debbie Pawle and Liz Hewitt our speaker in September.
9 July - Devon Guild of WSD America Hall De la Rue Way Exeter EX4 8PX	Fleece and Fibre Day . The finest our local farmers have to offer, including: Jacob from Bovey Tracey, Texel Cross, Alpaca, Mohair and, of course, lots of hand-dyed and blended tops. (<i>Eds. Check their website for useful tips</i>)
4 June to 2 July Minerva Arts Centre Llandiloes Powys SY18 6 BY	Wool and Willow Festival Showcasing unique handmade products by willow and textile artists
To 31 August Bishop's Palace Wells	The Ornate and The Beautiful Some of the most beautiful and rare vestments and ecclesiastical textiles from around the country are displayed, telling the story from Medieval times up until today. Including items not seen on public display since 1930 and ancient pieces such as the 1350 embroidered cope panel.
May to November 2016 A Remedy for Rents Constance Howard Gallery Goldsmiths, University of London SE14 6AF	Showcasing a rare collection of exceptionally fine needlework by working-class women in the last quarter of the 19 th century. The exhibition title refers to a quote by celebrated Victorian philanthropist, John Ruskin, about clothes which had been 'rent' or damaged and were repaired with darning work.

July 2016 – first 4 weekends Marlborough Open Studios	Lots of inspiration to be had here!
7 July- 10 July Frome Open Studios	Always nice to have an excuse to go to Frome which is a hub of creativity
17 July Weald and Downland Rare breed show	Rare breeds and crafts on display at the Open Air Museum
30-31 July Fibre East	Lots of suppliers are exhibiting, so many opportunities to empty the bank account on fibre related goodies. (necessities)
8- 18 September National Exhibition at Killerton House	STEWARDS REQUIRED PLEASE 16 September
1 October – 15 October Costume and Textile Association The Hostry Norwich Cathedral	Norwich Shawls: Past Glory, Present Inspiration C&TA will celebrate the Norwich Shawl with an exhibition of rarely seen Norwich Shawls held in private collections and with it an open selected exhibition of contemporary textile art created in response to this theme. Worth checking here for events and courses.
10-25 September Devon Open Studios	Another Art Trail if you are in Devon in September
17 Sept – 2 October Somerset Open Studios	A bit closer to home this time!
To Sunday 12 March 2017 Victoria and Albert Museum	Discover the evolution of underwear design from the 18th-century to the present day.

Recipe: Sour Dough Starter for making bread



I gave Julie a loaf at the last Guild Day and she suggested we include this in the newsletter. I got my original “mother” from Dawn a couple of years ago and have fed and worked her ever since. The dough will rise much more slowly than when you use yeast but have the slightly sour taste of really good sourdough. Remember it is **Slow Food**. It is pretty easy to make your own starter and there are lots of links online but this is the one I’ve used in the past:

Rye flour: (click for a link to The Guardian for illustrated instructions)

You will need a bag of rye flour and water (preferably flat mineral water) and a large glass jar to keep it in and it takes about five days to get it going. Once you have your starter you feed it and use it and can give it a rest by putting it in the fridge while you are on a couple of weeks’ holiday (I use an old ice cream tub with a lid).

When you wake her up you need to bring her out of the fridge, feed her with 200g of any good bread flour (ideally organic) and 15ml water. Knead together and leave in a bowl at warm room temperature, covered with a damp tea-towel until doubled in size.

At this point keep back about 200g of the starter for the next batch – I put this back in the fridge in the ice cream tub. Then I add another 200g flour and 15g water or multiples of these amounts and some salt (about ½ tsp per loaf) to make as many loaves as I want.

This is also the point at which you can add sunflower seeds, flax seeds or other nuts or flavourings. Once this has risen again divide it into well-oiled bread tins and allow to rise once more before cooking (about 200-220°C or in the top AGA oven for about 35 mins).

Here's another recipe using Shipton Mill wholemeal flour

As it's about to disappear from the BBC website I thought I'd also give you this, which I downloaded a month ago.

Sour Dough Starter

Ingredients

Day 1: 75ml/5 tbsp fresh, live, full-fat, plain yoghurt, 175ml/6fl oz skimmed milk

Day 2: 120g/4oz strong white flour

Day 4: 180g/6oz strong white flour, 100ml/3½fl oz water, 40ml/3 tbsp milk

Day 5: 150g/5½oz strong white flour, 150ml/5½fl oz water

Method

1. On day one, heat the milk in a saucepan over a gentle heat. Place the yoghurt into a bowl and stir in the warmed milk. Cover and leave in a warm place for 12-24 hours until thickened. Stir in any liquids that may have separated.
2. On day two, stir the flour into the yoghurt, incorporating evenly. Cover and leave at room temperature (about 20C) for two days. The mixture should be full of bubbles and smell pleasantly sour.
3. On day four, add the flour to the starter with the water and the milk. Cover and leave at warm room temperature for 12-24 hours.
4. On day five the starter should be quite active now and be full of little bubbles. Remove half of the starter and discard. Add the flour and the water to the remaining starter and mix thoroughly. Cover and leave at warm room temperature for 24 hours.
5. On day six the starter should be ready to use. You can keep the starter at room temperature, but you will need to feed it daily. Combine equal parts of the starter, water and flour and mix thoroughly. You may have to discard some of the starter so that you do not end up with too much. Keep covered and use as needed.
6. If baking less often keep the starter covered in the fridge, feeding it once every five days or so by mixing equal parts of starter, flour and water. You can freeze some of your starter too, as a back-up in case you need to start again.

Enjoy

Harriette

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